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American Art News

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NEW YORK, JANUARY 2, 1915.

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VENICE GETS RODINS.

An anonymous art patron has offered as a gift to the Galleria d'Arte Moderna, 3 pieces of sculpture by Rodin, exhibited in the eleventh biennial exhibition. With the "Ecce Vuer" bought last year by the civic commission and the "Portinaia" donated by the sculptor himself, the Galleria will own 5 works by this master.

HARTFORD NEED NOT WORRY.

Mr. J. Pierpont Morgan says that it has not been decided to sell the collections left by his father. It is, therefore, a little premature for Hartford to worry, as was stated in recent despatches, as to what is to fill the exhibition galleries and halls of the Morgan Memorial in that city.

BATTLE OF PRINCETON MEMORIAL.

Frederick Macmonnies is busy on a monument to commemorate at Princeton, N. J., the Battle of Princeton. It is to be a group in high relief; one of the principal figures naturally being Washington. The work is being modelled in his Paris studio, and will be finished next Spring. Mr. Macmonnies has been near enough to real war now.

HISTORIC PRINGLE HOUSE.

When Ezra Waite, "Civil Architect, House-builder in general, and Carver, from London" told with pride, in the South Carolina Gazette and County Journal of Aug. 22, 1769, of the part he had taken in the building of Miles Brewton's house, he was not content to refer to his twenty-seven years' experience "in noblemen and gentlemen's seats," but made an offer which may be presumed to be still open. This was to pay 100 gns. to any one who could prove that he, the said Waite, did not "construct every individual part and drew the same at large for the joiners to work by, and conducted the execution thereof."

Waite is dead and, alas! forgotten; but the house stands unaltered, and is still pointed out as the scene of many a notable event, social and historical. Sir Henry Clinton, Lord Cornwallis, Col. Balfour, the unhappy Col. Hayne, Lord William Campbell and many another Revolutionary officer of note gave life to traditions that surround the house. Brewtons, Mottes, Pinckneys, Alstons and Pringles have all left their traces in its history.

The temptation to perpetuate this history falls short only of the wish to preserve its architectural effect. This has been often attempted in words; but the portfolio of "Twenty Drawings of the Pringle House," by Alice R. Smith, shows in a series of interesting sketches the charming appearance of a house, which stands as an eminent example of the successful reproduction of the English dwelling house of the period in the American Colonies. These sketches show not only the house, but also the garden, the courtyard, the stables and carriage-house; indeed, whatever went to make the "message" of the day. Each drawing, as one looks at it, seems especially interesting, but those of the lower and upper halls, which show the staircase, deserve notice. To accuracy and attention to detail, Miss Smith in her series of drawings adds an artistic charm which brings out the atmosphere of historical romance that pervades the house. The drawings are accompanied by an article giving an accurate and interesting account of the historical associations of the building.

The portfolio is for sale at Brentano's, New York, and at Lanneau's Art Store, Charleston, South Carolina.

Miss Smith in her charming studio, Chalmers St., Charleston, South Carolina, is also showing landscapes of her South land which she loves so dearly.

Landscapes which express the true meaning of the Southern fields and forests, with a spiritual calmness and mystery which in this line of terrible upheaval are refreshing and true notes of the peace and beauty to be found in nature.

LEAVES MUSEUM RUSSIAN PTG.

The late Louis Windmuller left the Metropolitan Museum a painting by Peskoff, showing a "Fistic Duel" under Ivan the Terrible.

TROUBETZKOY AN ITALIAN.

"The statement in the AMERICAN ART NEWS of Oct. 17, that Prince Paul Troubetzkoy, the sculptor, has gone to serve in the Russian army," says the "Pagine d'Arte" "reminds us that Troubetzkoy is not only an Italian citizen, but also an Italian by birth and by training."

ANOTHER ART BUILDING.

A syndicate of artists is to erect on the north side of W. 67 St., adjoining the north corner of Central Park West, a large studio and apartment building. The property bought is a plot, 150 x 100, and is banked on the west by the Central Park West Studios. The building will have 20 stories.

LAFAYETTE RELICS FOR CAPITAL.

Mrs. L. E. L. Hansen, a descendant of Lafayette, brought over on the Chicago of the French Line on Dec. 27, a collection of antiques which belonged to Lafayette and Rochambeau, which, she, fearing for them in France, has decided to present to the Congressional Library in Washington.

GALLERY OF BRITISH ART.

The following additions have been made for the National Gallery of British Art: "Bathsheba," by William Blake, presented by the National Arts-Collections Fund; "The Spiritual Form of Nelson," by William Blake, purchased from Mr. Joseph Jackson; two drawings by Alfred Stevens for the roundels of the doors at Dorchester House; one presented by Mr. W. C. Alexander, and the other by Mr. W. C. Alexander and Mr. Sheepshanks; portrait of "The Duchess of Abercorn and Child," by Landseer, presented by Mr. Landseer MacKenzie.

FLORENCE'S WINTER SHOW.

The Society of Fine Arts in Florence announces, to the end of Jan., the first Winter Exhibition of painting, sculpture, black and white (engravings, lithographs and designs), in its buildings in Via Colonna. This exhibition is open only to Tuscan Artists and all other Italian or foreign artists residing in Tuscany.

MORGAN ART APPRAISED.

The contents of the residence of the late J. Pierpont Morgan, No. 219 Madison Avenue, have been appraised at \$1,000,914.50, by Mr. Samuel Marks, an auctioneer, appointed by the State Comptroller as Appraiser. Mr. Morgan's home at Highland Falls, N. Y., contains goods, according to Mr. Marks, worth \$32,995.50, and his Adirondack Camp Uncas, \$8,903.

The Morgan library contains taxable goods to the amount of \$253,749. This consists principally of pictures, carpets and art objects and does not include the immensely valuable books and MSS. collected by Mr. Morgan.

In a vault in the town house was found silverware appraised at \$105,551.25 and "miscellaneous jewels" valued at \$66,755. The contents of the wine cellar are appraised at \$38,036.

Furnishings and art objects in the main hall of the residence, are appraised at \$103,300.50. This includes an Aubusson tapestry by F. Boucher, made in 1755 and valued at \$50,000, and Corot's "L'Arbe Tombe en Travers de la Riviere," valued at \$20,000.

Carpet Valued at \$20,000.

A Carrara marble statue, "Vestal Virgin," by Houdon in 1787, is valued at \$10,000, Savonerie carpet at \$20,000, and a Louis XIV suite at \$6,000. In this room there are numerous ancient Chinese vases and other art objects and pictures, the values ranging between \$1,000 and \$20,000.

On the walls of Mr. Morgan's bedroom, paintings are valued more than \$10,000. The taxable property in Mrs. Morgan's room amounts to only \$559.

In the large and small libraries in the residence are listed many Chinese and other vases, Oriental rugs, paintings and art objects, ranging in value from a few hundred dollars to \$15,000. The latter appraisal was placed on a pair of antique Venetian gold wine decanters, formerly the property of a Doge.

In the large library, five porcelain vases of ruby red garniture color of the Yung-Ching period, are appraised at \$35,000. Other art objects are a Ta Ching porcelain (Kang-he), \$8,000; a Persian pottery bowl (Sultan Abad period), \$2,500; antique silver Turkish jewelry basket, \$5,000; Egyptian stone carved figure of a crouching sphinx, dated 2500 B. C., \$2,500; a collection of Egyptian curios, consisting of figures of animals, mummies, goddesses and bowls, rings and pendants, \$10,000, and a number of Tanagra figurines.

Vase Worth \$15,000.

The small library in the residence has contents valued at \$42,678.50. There are a pair of majolica porcelain oviform vases, with polychrome figured decorations, 10,000, and a larger vase of majolica porcelain, with polychrome decorations, depicting pastoral scenes, \$15,000.

The dining room's contents are placed at \$100,705. There is a Persian carpet, valued at \$5,000, and a Ispahan rug, \$3,000. The oils in this room include "The Blacksmith," by E. Johnson, \$7,500; "Cows at Pool," by James Stark, \$15,000; "Practice Hour," by Joseph Israels, \$10,000; "Pensa Rosa," by Henner, \$6,000, and "The Violet Girl," by Boughton, \$6,750.

The Library Paintings.

In the Morgan Library are the following:—"Giovanna Tornabuoni" (panel), by Ghirlandaio, \$25,000; "Madonna and Child," by Pinturicchio, \$15,000; "Madonna with Two Saints," by Francesco Raboillini, \$22,000; "Madonna and Child," by the same painter, \$15,000; "Adoration of the Child," by Pietro Vannucci, \$15,000; "Offering of the Three Kings," by Vivarini, \$15,000; "St. John and the Holy Family," by Cima, from the Birch D. Watts and Fairfax Murray collections, \$15,000, and a Bellini, \$10,000.

There are also a painted polyptych of the Ecole du Midi, 1400 A. D., \$10,000; Latin cist of Palestrina of 300 B. C., \$10,000, and a three-quarter length portrait of Mr. Morgan, by C. Baca-Flor, appraised at \$5,000.

The ancient Brussels tapestry made by the Pannemaker family represents the "Deadly Sins." It is appraised at \$15,000.



PLUTO AND PROSPERINE

Bryan Burroughs

At Montross Gallery

ENGLISH ARTISTS IN THE WAR.

The artists' corps of some 1,400 London sculptors, painters and architects, has been at the front on the Continent for several weeks, and there are said to be some 2,000 more in training camps. Among those in the Chelsea Arts Club at the front are Sherwood George Foster, organizer of the famous London artist's fancy dress balls, the sculptors Derwent Wood, Howard Thomas, F. W. Pomeroy, Frederic Pool Walker and Adrian Jones, and the painters Wilson Steer, Philip Conard, John Cooke, F. W. Sheppworth, Orlando Ward, Harold Speed, William Oспен, George Lambert, Robert Annina Bell, Harris Brown, T. Austin Brown, W. W. Russell, George Clausen, John da Costa, John Creabock, Harrington Mann, Stanhope Forbes, Hughes Stanton, Richard Sach, Alexander Jamieson, William Nicholson and Frank Brangwyn.

From the Royal Scottish Academy come 100 painters and sculptors and there are companies from the Glasgow Arts Club and the Glasgow School of Art.

MILAN OLD MASTER SHOW.

The directors of the Brera Gallery, Milan, have had the inspiration to hold a small exhibition of ancient art, and visitors have rushed to see the pictures by Antonello of Messina there shown. Several works by this same artist had already been sent to Milan, to be restored by Cavenaghi, including the "Annunciazione" from Syracuse and four pieces of the "polittico" from Messina, all injured in the great earthquake.

ART TREASURES NOT DESTROYED.

A supplementary report in regard to the damage to works of art in Belgium made by Dr. von Falke, the German Royal Commissioner shows that many famous buildings, pictures and sculptures were uninjured. Four old Brussels pictures of 1500 were destroyed with the church of Beyghem, but the churches of Hal, Brame-le-Comte and Mons are reported in perfect condition. The damage to the cathedral at Malines court is said to be repaired. A Van Dyck in the church at Saventhem was removed to the Brussels Art Gallery for safe-keeping. Dr. Bode denies that he had any pictures removed to Berlin from Belgium.

PORTRAITURE IN ITALY.

The "Pagine d'Arte," of Milan, of Oct. 30, commenting on the closing of the biennial Fine Arts Exhibition in Venice says: "As in most modern Italian picture exhibitions there was a great scarcity of portraits and the question naturally arises as to what this scarcity may attributed—to want or demand? Until thirty years ago there was an abundance of good portrait painters in Italy, but since then they seem to be altogether wanting. The fact that not a single portrait of artistic value exists in Italy of either King Humbert and Queen Margherita, of the present King Vittorio and Queen Elena, nor of the last two Popes, the only good presentments of these Royalties being by foreign artists, seems to point to a scarcity of good portrait painters in Italy."

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THE DECEMBER BURLINGTON.

Of somewhat unusual interest is the December number of the Burlington Magazine. It opens with a couple of notes by "R. E." and "A. V." on "A Mediaeval Painted Panel" of the Crucifixion, owned by Grosvenor Thomas, which is illustrated in the frontispiece. Oswald Siren concludes his dissertation on the "Early Italian Pictures." Aymar Vallance writes of "An Unidentified English Painting," by Sir Richard Digby Neave, Bart. (1793-1868), and Campbell Dodgson on "A Portrait of Lord Bergvenny." Robin's "Gift to the Nation," has four plates, including one of the Balzac bust. The Burlington may be had of the American agent, James B. Townsend, at 15 E. 40 St.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

THE OPENING YEAR.

The New Year opens in the American art world with signs of promise. After the long and dreary weeks of the late Autumn and early Winter, during which Studios and Galleries have seen fewer visitors and sales than ever before in the memory of art chroniclers, there are many indications of a change. The public is tiring of the monotony of the war news which details the marching of men up a hill and down again, and is turning more and more every day to other topics. The crowded galleries of the Fine Arts Building at the opening reception of the Winter Academy and the unwonted holiday stir in certain dealers' galleries which are holding unusually good exhibitions, together with the numberless reports of important coming art auctions, to which we add this morning that of the sale of the superior early English masters and the excellent library and other holdings of Mrs. Henry B. Hollins—all betoken better things and times at hand.

It is a time to be hopeful and to have reason for hope and cheer. The "War Year," as it will always be known in history, has passed, and who knows but the opening one may not be even more famous in history as the "Peace Year"?

CORRESPONDENCE.

"Poster-Impressionism."

Editor AMERICAN ART NEWS.

Dear Sir:

"Dar's a new coon in town"—in the town of art, and all the "yaller gals" of art are "jest crazy" 'bout him.

Some years ago Professor Boyesen said, "The dime novel has gotten into good society." That was the era of the "swash-buckler" in literature. It may now be said that the poster has gotten into our large exhibitions. Shall we call it "poster-im-

pressionism?" Realism wooed post-impressionism, and behold the offspring, "poster-impressionism," the crossbred "pup" of pattern making and the realistic, the blend of the decorative, effective and exhibitiv. From the Armory show, the garden patch where grew the squash, the breeze of art critics and curious public carried the pollen into the melon-patch in bloom, and behold, we have the melon-squash, the mésalliance of the truck-patch, the mésalliance of pigment. The fact that the erstwhile melon patch grew, but a melon now and then, in place of many melon-squashes, does not justify the change. Better four hundred failures and one good melon than two hundred "interesting" mediocrities to obliterate the good.

You can always knock a picture to pieces with a poster. That is the function of the poster, to knock everything and to catch the eye at all hazards. The poster was created for the advertiser. "Poster-impressionism" serves the purpose of advertising the artist; it also serves the purpose of advertising whether or not a jury of awards and the critics are susceptible to the appeal of art or to pattern making, designing, subtleties have no place in the poster. The most salient characteristic of the true artist is his susceptibility to subtleties. It is this that divides him above all from the herd. The clever poster maker now has his opportunity. Make a poster, magnify it tenfold, use oil paint, very thick and very rough. As in your commercial work eliminate the third dimension (depth). Use mainly primary colors, large masses, and you will be in the fashion.

Fashion in Art Hampers.

We are on the crest of another fashion in art and fashion is a thing with which true love, true religion and true art do not concern themselves. But fashion in art hampers art, just as fashion in coiffure mars the beauty of the face whose lines do not harmonize with such fashion. The fashion of the day in art does not harmonize with the finest temperaments. Above all keep it flat and don't you dare to try to breathe in it, for all there is to art is pattern. There must be no sense of space. There must be no planes, but the plane of the canvas. The one thing in which art has progressed since the old masters is in the rendering of the outdoors—atmosphere. The poster-impressionist brushes aside all that, and gives us in place of it—assertiveness. He takes the distant shore and brings it to his foreground plane, because that makes a better pattern of it. He eliminates values and relegates them to the academic. The poster undoubtedly "gets across," but across with what? It hits the unresponsive, the callous.

Oh, pattern maker! what are to you the dark cool woods, nature's cathedrals, leading our souls to better things? What is to you the dawn's first light pregnant with potent to all fellow men? What is to you the sunlit mist that turns a rubbish pile into a dream? What is to you the pearl gray sky that is as balm unto a tired soul? What is to you the starry night? You cannot turn these into patterns, posters.

Whistler said: "The great artist is always humble in the presence of his art." The true artist is like Coeur de Lion in armor, kneeling humbly before the Virgin, about to do doughty deeds. Your poster-impressionist says to art, "Down on your knees, you wench, and do my bidding, help me create the prize winner and bring me notoriety."

"Poster-Impressionism" vs. "Exhibitionism"

"Poster-impressionism" is the strong ally of Exhibitionism. In sport, there is the man who loves sport, and there is also the "mug-hunter." The true artist loves art, and there is also the "exhibitionist." The imitator of Raphael, or Corot, or Sargent, or Whistler, or Manet, or Monet, or Goya is supplanted by the imitator of Van Gogh. "On with the dance," "every dog has his day." To plagiarize the old is academic, to plagiarize the new is to be in the style. Art fashions may come and art fashions may go, but thou (oh, art!) goest on forever, and the good survives.

Charles Vezin.

New York, Dec. 28, 1914.

OBITUARY.

Luther S. Livingston.

Luther S. Livingston, librarian of the Harry A. Widener Memorial Library at Harvard University, died Dec. 24 at Cambridge. He was one of the foremost authorities in this country on old and rare books. He was born forty-eight years ago in Grand Rapids, and came to New York about twenty years ago, entering the employ of Dodd, Mead & Co. In 1910 he and Robert H. Dodd formed the firm of Dodd & Livingston, which he left last year because of failing health. Mr. Livingston was editor of "Books Prices Current" and contributed frequently to the "Bookman." He is survived by a widow and a brother, Prof. Bert Livingston of Johns Hopkins.

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LONDON LETTER.

London, Dec. 22, 1914.

Singular promptitude has been displayed by the Trustees of the National Portrait Gallery, who have already placed a portrait of Lord Roberts on exhibition. Evidence of the haste shown in doing honor to the national hero is evidenced by the fact that the name of the artist is not yet stated on the frame. The picture is an excellent one both as a likeness and a work of art.

It is seldom that two brothers prove themselves in their picture-collecting to be connoisseurs of so wide a range and excellence of judgment, as did the brothers Morrison, whose collections now form the simulating and delightful National Loan Exhibition at the Grosvenor Gallery. These are men who relied on their own predilections, rather than on the recommendations of dealers, and it cannot be denied that in this instance the results have fully justified the method. No sensational prices marked the additions to their galleries, neither did a large inherited collection form the nucleus of their accumulations, but steadily year by year these unostentatious business men added to their artistic possessions until there resulted a collection which might well rival those of many a royal treasure-house. The quality of the pictures, as a whole, is the more remarkable, since the catholicity displayed in their choice is particularly wide, a magnificent Poussin ("The Triumph of Pan"), asserting itself as an unusually fine example of that master as are some splendid portraits by Goya and Rembrandt. It is somewhat of a surprise to find among them that most charming "Flora" attributed to Leonardo da Vinci and, if not actually from his brush, assuredly from that of an artist no less subtle and expert. The semi-nude figure with flower-wreathed head and smiling eyes, holds aloft a nosegay of jonquils and marguerites, painted with consummate distinction and instinct with poetry. This is hung very near a Memling Triptych which, although interesting, is not one of the most distinguished of his works. Jan Steen, Hogarth and Turner are only a few of the other artists who are represented by canvases of superb quality.

Coming Contemporary Art Show.

One does not as a rule connect the names of Wilson Steer and Augustus John with the Royal Academy, yet, such is the leveling influence of war, these revolutionaries are among the list of those who are co-operating with the Academicians in forming a representative exhibition of contemporary British Art this Winter at Burlington House. Let us hope that its staid walls, having once housed work of a different character from that to which its conventions have hitherto restricted them, will in future prove themselves more generally hospitable than heretofore!

Tate Gallery Purchases.

The Tate Gallery has decided to purchase Blake's "Spiritual Form of Nelson," and at the same time another of Blake's paintings, "Bathsheba at the Bath" has been presented to the Gallery by the Arts-Collections Fund. While it cannot be hoped that the visionary art of William Blake will ever appeal to a large public, its intellectual abstractions stand for much in the estimation of the intellectuals, while as an imaginative and creative artist of the mystic type he has seldom been surpassed. "The Spiritual Form of Nelson" was originally painted as a companion picture to two others, one of which has been in the possession of the nation since 1882; the other, entitled "The Spiritual Form of Napoleon" has been lost sight of. Here is an opportunity for the connoisseur!

Shannon and Chelminski.

Some clever paintings and drawings have been contributed by eminent artists to Princess Mary's Gift Book, notably the portrait of the Princess herself by J. J. Shannon. The artist has done full justice to his subject in the delightful freshness and simplicity of style which he has brought to bear on it, skillfully avoiding the usual stiffness and conventionality of the average royal portrait. Mr. Rackham and Norman Wilkinson contribute excellent work, and Edmond Dulac and Byam Shaw are each exceedingly decorative after their own style. The original paintings and drawings are to be sold at the Leicester Galleries for the benefit of The Work for Women Fund.

The Polish painter, Jan Chelminski, is holding an exhibition at The Fine Art Society, the period of the Napoleonic Campaigns being the subject of the majority of the canvases. Chelminski excels in conveying the impression of intense cold and frost and his treatment of landscape is as interesting as that of figures. He is obviously a man of research and his canvases are valuable from the historic viewpoint, as well as from the artistic, especially in view of the alterations and modifications which have taken place in military affairs of late years. L. G.-S.

BOSTON.

The much desired general exhibition at the Boston Art Club, vaguely promised for January, seems to have been indefinitely postponed—having been pushed along by the Birge Harrison Show on Jan. 1.

At the Art Museum, the Evans Memorial Wing is nearing completion rapidly. The façade is to be decorated in high relief, of which there will be three by B. F. Pratt, three by Richard Rocchia and three by F. W. Allen. The small ivory and gold statuette of a snake-goddess, recently acquired by the museum, has been restored and is now installed in the small room devoted to recent acquisitions in the line of classical art. This unique figure, discovered in Crete, is supposed to date 1600 B. C.

In the Copley Gallery the Penn. Academy miniature show of this year, about 125 examples is on. Great variety is shown in these works, even to a marine, and a still life à la Chase, with several nudes and some "posterique" Dutch genres. Boston is represented ably by Miss Laura Hills, H. W. Redfield, E. M. Purdie, J. N. Oliver, S. M. Cross, Allan Howland, G. W. Geer, Bertha Coolidge and others.

At the Vose Gallery the exhibition of pastels by Charles de Belle continues and a group of some twenty oils and watercolors, by Melbourne Hardwick, is also shown. These vary widely in subject and treatment. There are landscapes, marines and figure pieces. As the artist has specialized in Dutch subjects, perhaps his work in that line is most satisfactory. One may mention "Noonday Rest," and "Motherhood" as two of the things most worthy of attention in the line of figure compositions. The landscapes vary in interest.

At the Guild, Philip Little "holds the floor," with a varied assortment of landscapes, with and without figures. Whether the figures, embellish the landscapes or the landscapes the figures, will furnish a topic of conversation in local art circles for some time to come. At the same gallery, Cyrus Dallin exhibits an interesting group of sculpture. A small replica of his "Appeal to the Great Spirit" is here as also the celebrated "Cayuse at the Spring" and "The Protest" in replica, as well as many other well known works. It is interesting to note the fidelity with which this typically American sculptor has portrayed the American Indian.

In another gallery Eric Pape displays a couple of portraits.

Mr. Paul J. Sachs, son of Mr. Samuel Sachs of Goldman and Sachs of New York, has been appointed Curator of the Fogg Museum.

John Doe.

NEW ORLEANS.

Local art lovers have been enjoying a rare treat in seeing an exhibition of paintings by Luis Graner of Barcelona, Spain, who has been painting in America for the last five years. Mr. Graner presents a variety of subjects in figures and landscapes, from Spain, Brazil, and on the Hudson in the vicinity of New York. His coloring is strong and harmonious, composition good, and subjects are pleasing. He appears at his best in handling subjects dealing with light and shade, especially forest interiors with the sunshine filtering through the foliage of the trees. This is one of the best individual exhibits seen here for several years, and a few of the paintings have been purchased and will remain here. The Delgado Museum acquired three. Dr. I. M. Cline purchased two Brazilian forests interiors; Mr. E. L. Jahncke, two Hudson River views; Mr. E. W. Smith, a Brazilian landscape, and a few other collectors bought one each. Mr. Graner goes from here to Colon and Panama in search of subjects for his brush.

ROCHESTER.

The Memorial Art Gallery is showing at present a representative collection of watercolors from the recent exhibition of the New York Watercolor Club, and a collection of paintings by Lester D. Boronda of New York. The work of Mr. Boronda, shown, consists chiefly of Parisian studies, made since the war's outbreak. The group includes also some California subjects, and a New York scene, much Latinized, of considerable charm, entitled "October Reflections, Madison Square." A small group of miniatures by Charles Turrell of London is also on exhibition. This month marines by Paul Dougherty and by the late George Hitchcock will be shown, to be followed in February by pictures by Birge Harrison, a collection of Versailles pictures by Carroll Beckwith, and a group of paintings by American "Futurists."

The Montclair Art Association will open on Jan. 7, a special display of the works of George Inness, Jr. A number of the canvases represent scenes in Northern New Jersey.

CHICAGO.

Mr. Newton H. Carpenter, acting director of the Art Institute, has announced the opening of a campaign, Jan. 15, to raise a membership of 5,000 for the Institute, and gives as his reason for this action the rapidly-increasing interest in art through the Institute's cosmopolitan advantages in broadening this public interest. Every day in the week, the Institute has a larger number of visitors than any art museum in the country—not excepting New York, if you please. At the close of this year it carries a yearly membership of 3,500 with 1,400 life members.

Sam Hume's show of stage-craft in the Art Institute, was introduced by the Drama League with a reception in a darkened gallery in which was staged the entire setting for the "mimic worlds"—the theatrical lighting schemes being reproduced. This show is made up of models instead of the old-fashioned painted effects. There are three settings for the poetic stage, all of Mr. Hume's designing. One is destined to enter the Brander Matthews' museum of stage arrangements, at Columbia, at the close of this exhibition. Every day, while the show is on, there is a demonstration of lighting effects in the model of a "Sky Dome."

Continuing exhibitions of old and modern pictures fill the Institute Galleries. New shows and features will be introduced this week. Kennedy's strange "spot-light" color paintings are attracting crowds at the Palette and Chisel Club. The Academy of Fine Arts will soon hold a display of student's work.

Alfred Juergens, a most popular local artist, painted a picture for the Northern Trust Company, not long ago, and christened it,

City's Art Purchases.

The twelve paintings and sculptures selected from the Chicago Council's municipal appropriation of \$2,500 for the purchase of fine art for decorating public buildings, were assembled in one of the galleries of the Art Institute, Dec. 24, including "The Interior," by Karl Buehr, a picture of girlhood; "Street Scene near the Rialto," by O. D. Grover; "Sheep Feeding Station," by E. F. Glaman (a bronze medal painting at the St. Louis Fair); "Early Morning Sun," by Louis Ritman; a figure piece, "a portrait" of a woman of fashion, by Amy Irwin Adams; a watercolor by Gustave Baumann; an etching by Ralph Pearson, and others. "Bust of a Child," the single sculpture selected, is by E. R. Zettler.

There's a show of forty stunning oils by Louis Ritman, a young Russian Pole, in Lawton Parker's studio, canvases vivid in color. Ritman has struggled up to his present success. Years ago, Mr. Parker recognized the boy's genius and encouraged him. During the past two years, Ritman has been painting pictures in Mr. Parker's Giverny studio.

The seven "one man" shows at the Institute, close this week. Then will be installed a Clarence Buckingham Memorial exhibition of Japanese prints. Frederick W. Gookin will arrange the pictures and also the Clarence Buckingham collections of etchings in the print rooms.

Frederick F. Fursman and George Senseney will open a school of painting in the Tower Building, next week. Mr. Fursman is famous as a colorist and is a skilful painter in tonal effects. Senseney is a leading color etcher. Tuition will be by the month. Fursman will have a class of painting on Saturday afternoons and a class in painting on Sundays. Mr. Fursman was the partner of Walter Marshall Clute in Michigan Summer Schools.

Walter Marshall Clute is leaving his studio, "The Birches," in Irving Park, to join the colony of artists near Los Angeles, Cal. Mr. Clute has been warned to leave the rigorous Illinois climate. His family goes with him. The Clutes have been so active in Chicago's art life that their departure is greatly regretted, and affectionate "wishes" go with them.

The "Friends of American Art" have purchased a "Skating Scene," by George Belows for the permanent collection of American paintings in the Art Institute.

The paintings recently bought by Chicago, are to be placed temporarily in the City Hall.

H. Effa Webster.

The Newark Art League has now on to Jan. 17, an exhibition of pictures and sketches by H. August Schwabe. The works are displayed at the Museum.

A volume of Durer's woodcuts illustrating "The Apocalypse" (1511) brought \$255 at a sale at Hodgson's in London the other day.

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TOLEDO.

The permanent collection of the Toledo Museum of Art has been enriched by two important paintings by Josef Israels, the gift of President Edward D. Libbey. The larger is entitled "The Daily Bread" and was painted some years ago when the master was at the culmination of his best period. The other is a self portrait painted in the evening of the artist's life but recorded with all the vigor and mastery of his earlier days. It will rank with the greatest of modern portraits. The artist is shown standing in front of one of his most notable canvases, David and Saul. The self portrait done in 1908 was one of a series painted by the artist every ten years and probably the last.

The permanent collections of the Toledo Museum have been enriched by a most valuable and important collection of celebrated examples of porcelain. The gift comes from Rev. Alfred Duane Pell, of New York, the eminent authority on porcelain and other branches of art, whose collections of porcelain in his Fifth Ave. residence and his London home are among the most noted in the world. He has presented fine collections to several of the important museums of this country, including the Toledo Museum.

BUFFALO.

There has been added to the permanent collection of the Albright Gallery, "In the Park," by the late Samuel Isham, presented to the Gallery by the heirs of Mr. Isham in accordance with his wishes. The painting was exhibited in the Pan-American Exposition in 1901, and was honored by a Silver Medal at the St. Louis Exposition. Mr. Isham painted it in Paris from a well-known model, Marcelle Boulanger.

The exhibition of pictures of Flower Fields in Holland by the late George Hitchcock continues to attract admiration and praise.

Paintings by Elliott Daingerfield are still on exhibition in the north room of the Albright Gallery, where the paintings and sketches made in the Gardens of Versailles, and a group of portraits by Carroll Beckwith, are also shown. The Thumb-Box Exhibition closed Dec. 31st, and was a successful venture. Thirteen pictures were sold.

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MINNEAPOLIS MUSEUM OPENING.

Among those who will speak at the opening of the Minneapolis Institute of Art on Jan. 7, are the Governor-elect, W. S. Hammond, Mayor W. G. Nye, Messrs. Charles L. Hutchinson, president of the Chicago Institute, and James J. Hill, Director Robinson of the Metropolitan Museum and Director Joseph Breck.

ARCHITECTURAL SMOKER.

The annual Christmas smoker of the Architectural League was held on Tuesday evening at the Fine Arts Building, 215 W. 57 St. The feature of the evening was an original satire of events of the day in the allied arts of architecture, painting and sculpture, among the actors being F. Luis Mora, in comedy, Joseph Howland Hunt, in tragedy, Kenneth Murchison, with songs from his new play, Charles N. Sarka in a Hawaiian dance, and Howard Greenley. Members of the Mendelssohn Glee Club sang. On the right and left of the stage were posters like those of the little Paris theatres in the streets at Christmastide, designed by Arthur Crisp and replete with art and humor. The members of the N. Y. Chapter of the American Institute of Architects, of the Sculpture Society, the Society of Beaux Arts Architects and the League, sat with their guests around cafe tables during the "high artistic jinks."

DODD-TIFFANY.

Miss Anna Cuyler Tiffany, daughter of Mr. and Mrs. J. Burr Tiffany, was married Dec. 29 at her home in Yonkers to Mr. Arthur Morgan Dodd of Chicago.

Rhoda Holmes Nichols has recently painted the portraits of Mr. Thos. Hunt, and Miss Brace of Pittsburg, a graceful full-length of Mrs. Carlisle Jones, and an interesting composition of Mrs. W. Adrias in which well-arranged orange and blues made an interesting composition.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Fine Arts Society, 215 West 57 St.—National Academy Winter Exhibition, through Jan. 17, 1915. Weekdays, 9 a. m. to 6 p. m.; 8-10 p. m.; Sundays, 1-6 p. m. Arlington Galleries, 274 Madison Ave.—West Indian and Panama pictures by Louis J. Read and works by Bolton Brown, Jan. 4-18.

Berlin Photographic Co., 305 Madison Ave.—Porcelains, by Komroff, and Color Prints from Wood Blocks, by Edna Boies Hopkins.

Carroll Galleries, 9 E. 44 St.—Works by French Modernists, to Jan. 9.

Daniel Gallery, 2 West 47 St.—A Representative Exhibition of American Art of Today, Jan. 2-19.

Durand-Ruel Galleries, 12 E. 57 St.—Works by Monet, Pissarro, Sisley, Renoir, and Boudin, to Jan. 9.

Ehrich Galleries, 707 Fifth Ave.—Old Masters with Birth of Christ and Kindred Subjects, to Jan. 9. Animal Sculptures by Albert Humphreys.

Folsom Galleries, 396 Fifth Ave.—Oils by Harry L. Hoffman and John Wenger, Jan. 2-16.

Herter Galleries, 841 Fifth Ave.—Mirza L. Raffy Collection of Antique Persian Faience, Stuffs, Lacquers, Miniatures and MSS.

Hispanic Museum, 156 St. and B'way—Spanish art, etc. Daily and Sunday, 10 A. M. to 5 P. M. free.

Kelekian Galleries, 709 Fifth Ave.—Persian potteries and Chinese hangings.

Kennedy & Co., 613 Fifth Ave.—Old English Sporting and Fancy Prints, Jan. 2-16.

Keppel Gallery, 4 East 29 St.—Etchings and Drawings by T. F. Simon, through Jan. 2. Original Drawings by Old and Modern Masters, Jan. 4-17.

Knoedler & Co., 556 Fifth Ave.—Loan exhibition of pictures, by El Greco and Goya to open next week.

Kouchaki Frères, 715 Fifth Ave.—Flemish Tapestries, Rugs, Bronzes, Eastern Antiques, Potteries and Glass.

Macbeth Galleries, 450 Fifth Ave.—Group of selected American Paintings, Jan. 4-21.

MacDowell Club, 108 West 55 St.—Group exhibition, including Olaf M. Brauner, Clara D. Davidson, Emily Nichols Hatch, Susan M. Ketcham, H. R. MacGinnis, Sybilla E. Mittel, Josephine Paddock, Alta West Salisbury, Janet Scudder, William Starkweather and Anna Milo Upjohn, to Jan. 10.

Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days. Morgan and Altman collections on public view.

Milch Galleries, 939 Madison Ave.—American Paintings, to Jan. 9.

Montross Gallery, 550 Fifth Ave.—Works by Bryson Burroughs, Jan. 2-16.

Municipal Art Gallery, Washington Irving High School, 16 St. and Irving Place.—German Association for Culture, to Jan. 15.

National Arts Club, 119 E. 19 St.—Works by Artist Members, Jan. 6-31.

New York Public Library, Print Gallery, (Room 321).—Etchings of 15 Century Artists. Stuart Gallery (Room 316).—Bracquemond and Peter Moran Memorial Exhibitions.—Millet Centennial Exhibit.

—Recent additions to the Print Collection. Room 322—English 18 Century prints bequeathed by John L. Cadwalader. Main Floor.—Mr. Isaac N. Seligman's Loan Collection of Washington Irving, MSS., Letters and Portraits.

Photo-Secession Gallery, 291 Fifth Ave.—Works of Picasso and Braque, to Jan. 5.

Pratt Institute Gallery—Landscapes by Gardner Symons, Jan. 5-23.

Print Gallery, 707 Fifth Ave.—Oils by Mrs. R. O. Butler, Jan. 6-20.

CALENDAR AUCTION SALES

American Art Association—American Art Galleries, Madison Sq. South.—Mr. Thomas B. Clarke's Collection of Antique Chinese Rugs, afternoons of Jan. 6, 7, 8 and 9.

Anderson Auction Company—Anderson Galleries, Madison Ave. and 40 St.—Books from the Library of Mrs. Helen L. Grace of Brookline, Mass., Thursday afternoon, Jan. 7.—Autograph collection of

General Horatio C. King, of Brooklyn, Friday afternoon, Jan. 8. Part II of the Joline collection, consisting of English Books and Foreign Autographs, on Exhibition Jan. 9 to sale in five afternoon sessions beginning Jan. 18.—Part II of the Robert Louis Stevenson Collection of Books, Autograph Letters, Manuscripts and Curios from the South Seas, on Exhibition Jan. 16 to sale in three afternoon sessions beginning Jan. 25.

Metropolitan Art Association—Anderson Galleries, Madison Ave. and 40 St.—A collection of noteworthy early English, French and Italian Paintings, Bronzes, Rare Mezzotints, Porcelains, Chippendale and French Furniture and a Library of Rare Books and Fine Bindings consigned by Mrs. Henry B. Hollins of New York, now on view to sale afternoons and evenings of January 12-13.—Modern Etchings, Engravings, and Mezzotints printed in color, chiefly the Collection of the late Henry A. Bateman of Baltimore, on exhibition Jan. 7 to sale evenings of Jan. 14-15.

ART AND ARTISTS.

Alexander Schilling has returned from Belgium and Holland and is at his Vanduyck studio.

Mr. Fitzroy Carrington, Curator of prints at the Boston Museum and Editor of the Print Collector's Quarterly, was in town this week on business connected with the Quarterly.

Wilhelm Funk, who exhibited at the Kunst Verein in Munich by invitation last year as well as in other European capitals, and showed again last summer at the "Glaspalast," received a few days ago notification that he had been elected a special member of the Association of Munich artists (Munchener Künstler Genossenschaft).

The exhibition of the Association of Woman Painters and Sculptors at the Arlington Galleries, 274 Madison Ave., which has just closed, proved very successful, more than 60 exhibits having been sold.

Miss Isabel Cohen has taken a studio at 30 E. 57 St. for the winter.

Miss Alice Hirsch, a pupil of Kenyon Cox, W. M. Chase and John F. Carlson, is to hold an exhibition shortly at the Braus Gallery, 717 Fifth Ave.

The annual exhibition of the work of the painter members of the National Arts Club will be held in the club galleries, 119 E. 19 St., Jan. 7-21.

At her studio in the Sherwood, Helen Watson Phelps is painting an agreeably composed, well constructed three-quarter length portrait of Mrs. Henry Stewart. The artist's small "Nude" in the current Winter Academy display is much admired.

Carle J. Blenner is completing the portrait of Mr. Percival Kuhne, a work thoroughly alive and a good likeness. He recently sold two of his late works to Philadelphia and Newark collectors.

Victor D. Hecht's stunning and scintillating portrait of his sister, Mrs. Irving Stern, which he painted in the "Pointillistic" manner, has been accepted by the jury for the San Francisco Exposition. At his studio in the Sherwood he is now at work upon a portrait of Mr. H. Steiner.

Cullen Yates was one of the sixty painters whose work was accepted by the Pan-Pacific jury for exhibition. He will show there a clear aired, typically sincere and colorful landscape.

Irving Couse recently placed two decorative panels in a Sea-Gate residence. The designs were his well known Indian subjects. At his studio in the Sherwood he is showing several fine canvases, the result of his Summer work at Taos, N. M.

Arthur T. Hill returned last week to his studio in the Atelier Building from his Summer home at East Hampton, L. I., where he painted one of two (commissioned) decorative panels. A decoration he is now at work upon is "Diana and the Nymphs" and in which he has introduced several figures, has true outdoor feeling and a charm of

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joyousness. He recently sold his "Woodland Sunrise" to a New York collector and his "The Beach" was purchased by a Long Island collector.

Awaiting Artists Sale Result.

The artists and others who were interested in the recent exhibition and sale, chiefly organized and managed by William Ordway Partridge for the benefit of Belgian and French artists, are awaiting the report of the result of the two auction sales at the Plaza ballroom, and another at Clarke's Auction Rooms, which were stopped, before conclusion, last week, and also of the private sale of the many pictures, etc., which were passed at the auctions. It has been, thus far, impossible to ascertain the net amount obtained for the foreign artists, through this affair.

A recent portrait of Mayor Mitchell, by H. Ledyard Towle has been hung in the new Municipal Building, and his portrait of Mr. Samuel Bayne, an interesting and forceful work, is shown at the present Academy exhibition. He plans to hold an exhibition of a group of recent works at the Arlington Galleries Jan. 18-Feb. 1.

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33 KASR-EL-NIL - CAIRO**MRS. HENRY B. HOLLINS' SALE.**

The interesting and important art and literary collection formed by Mrs. Henry B. Hollins, and removed from her former New York residence, 1 West 56 St., now the Calumet Club, to the Anderson Galleries, is now on public exhibition, preliminary to the unrestricted public sale on the afternoons and evenings of Tuesday and Wednesday, Jan. 12-13.

The collection may be roughly divided into five sections: Paintings, Miniatures, Mezzotints, Books and fine Bindings, and miscellaneous Objects of Art.

The paintings include many notable pictures, and among the artists represented are Romney, Raeburn, Reynolds, Lawrence, Wilson, Beechey, Caravaggio, Drouais, Guardi, Hoppner, Kneller, Mignard, Pourbus, Rigaud, Rubens, and Shee.

The more important of the two paintings by Romney, is the portrait of Sir Richard Joseph Sullivan, from Knoedler & Co. and Agnew & Sons of London. It is a very fine example of Romney's work. The Raeburn is the celebrated portrait of James Haig, painted in 1812, when the artist was President of the Scottish Society of Artists. It was formerly in the David H. King collection. The Reynolds is the well-known portrait of the Duchess of Gloucester, wife of Prince William Henry, brother of George III. It is an excellent example of the work of this great painter. There are two important paintings by Sir Thomas Lawrence, that of Master Peters, and that of the Misses Newdigate of Surrey, called "Charity," shown at the Exhibition of Fair Women, London, 1894, and again in New York in 1903. Richard Wilson, the father of English landscape art, is also represented by two paintings, one an Italian landscape and the other, bought from Knoedler & Co., an unusually fine English landscape.

Fine Prints and Miniatures.

Among the miniaturists represented in the collection are Cosway, Oliver, Plimer, Hone, Isabey and Vestier. This part of the collection is not large, embracing only 18 miniatures on ivory, but these are all of unusual excellence.

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ARCHITECTURAL LEAGUE OF NEW YORK, Fine Arts Building, 215 West 57 St.

30th Annual Exhibition.

Last day for entries.....Jan. 4, 1915

Last day for exhibits.....Jan. 21, 22, 1915

Exhibition dates.....Feb. 7-27 inclusive

CONNECTICUT ACADEMY OF FINE ARTS, Hartford, Conn., 5th Annual Exhibition.

Entries by.....Feb. 6, 1915

Day for receiving works at the gallery.....Feb. 8, 1915

Closes.....Feb. 15, 1915

Opens.....Mar. 1, 1915

PANAMA-PACIFIC EXPOSITION—SAN FRANCISCO

Works from San Francisco or vicinity or imported from artists' agents.

"Notice to Agent."

Entries by.....Jan. 5, 1915

Works received.....Jan. 2, 4 and 5, 1915

Exposition opens.....Feb. 20, 1915

Exposition closes.....Dec. 4, 1915

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa., 110 Annual Exhibition.

Entries by.....Jan. 5, 1915

Limit day for receiving works at the gallery.....Jan. 18, 1915

Opens.....Feb. 7, 1915

Closes.....Mar. 28, 1915

The prints are remarkable in extent and variety and include mezzotints, stipple and line engravings, mezzotints in colors, and sporting prints by Alken. Among the artists represented by some of their finest work are Green, Smith, Watson, Dickinson, Cousins, Bartolozzi, Ward and Edwards. Many of the prints are excessively rare and most of them are in the finest possible collector's condition.

The library contains a large number of books on art, travel and literature, and is unusually rich in fine bindings and illuminated manuscripts. Among the famous binders represented are Derome, Mearne, Padeloup, Roger Payne, and Edward of Halifax. Among the many rarities is a Xenophon of 1534 from Grolier's own library.

Among the miscellaneous art objects are some fine pieces of Chippendale, including a mahogany cabinet secretary and a large mahogany bookcase. There are two large fine antique tapestries, one French and the other Flemish. The Oriental porcelains and the antique rugs will appeal to discriminating collectors.

A FAIRY LAND OF RUGS.

One may love a rug though one may not want to curl up in it and be as smug as that living thing, unmentionable in polite society. If one really loves one artistically one can satisfy one's longings and roam like a mandarin amid a wilderness of Chinese beauties in glimpsing the Thomas B. Clarke collection of antique rugs from the Kingdom of Flowers, now on view at the American Art Galleries, 6 E. 23 St., where they will be sold by Mr. Thomas E. Kirby of the American Art Association, on the afternoons of Wednesday, Thursday, Friday and Saturday, Jan. 6-9. There are 585 examples listed in the handsome catalog, with its remarkably careful and appropriate descriptions, and its many excellent color and black and white plates. There are mats as well as rugs and carpets and the colors are often as delicate in tint and beautiful in tone as those of the porcelains of China and Japan.

There are animal rugs with the curious figure of Fu, the eight horses, the tigers and all the animals which figure in the Chinese zodiac, and there are fish and bird rugs and other examples where dragon and butterflies and water-side foliage appear, as well as examples with more conventionalized ornament. One of the choicest examples, a salmon pink, with scrolls and butterfly and floral figures, is reproduced for a frontispiece.

Notable also are a butterfly and flower rug, No. 558, the blue rug No. 517, and the carpet No. 567, with antique bronze ceremonial vessels, a fish-bowl, a vase with fungus, butterflies, a filled fruit dish, a gong, sounding stone and a counting board.

Impressionists at Durand-Ruel's.

There is now shown in the Durand-Ruel Gallery, 12 E. 57 St., to remain to Jan. 9, a satisfying little group of paintings by the impressionist leaders Monet, Pissaro, Sisley and Renoir, with which are hung a couple of excellent examples of Boudin, a view of the beach at Villerville and the riverside at Bordeaux. The chief of the Monet's is a glimpse of pond lilies, one of his famous Nymphaea series. Pissaro signs a typical winter landscape, while the more important of the two Renoirs shows a young woman painting a still life.

Mrs. Butler's Exhibition.

Mrs. Rozel Oertle Butler is to hold an exhibition of oils at the Print Gallery, 707 Fifth Ave., which is under the direction of the Ehrich Galleries, from Jan. 6-27. The subjects chosen by the artist, who studied for some time in Munich, were found in Mexico, New Mexico and Arizona. Mrs. Butler handles landscape and the figure, with equal skill and breadth. Among the subjects in the coming display are "The Chongo Weaver," "The Basket Market," "The Banana Market," "The Bird Man," "Estufa at Taos, New Mexico," "Prelude of a Gray Day," and "The Satyr," a coast scene with figures.

MacDowell Exhibitions.

The MacDowell Club's Committee on painting reports that thirteen of the fifteen exhibitions planned for last season, representing the work of 131 painters and sculptors were held, and that the interest in and the attendance at these exhibitions greatly increased.

"The plan," says the Committee, "has been the means of bringing to the notice of the public many artists who otherwise might have remained in obscurity, and the opportunity to show a group of their work in the gallery has led oftentimes to invitations to exhibit elsewhere, thus gaining for them a still wider recognition, and, in a great many instances, the selling of their work."

Several artists, who made their initial bow in the gallery of the Club two years ago, last year held most successful individual exhibitions, and greatly appreciate the helping hand which the Club extends to them in offering them an opportunity.

AMONG THE DEALERS.

Mr. and Mrs. Joseph Durand-Ruel who were to have sailed on Dec. 26, will leave France today, on the Rochambeau, whose sailing was postponed.

THOSE who worship at the shrine of the "Old Masters" will always find an interesting exhibition in our gallery.

You are always welcome. There is continually in attendance a person well qualified to give all possible information concerning the paintings on exhibition.

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Mr. I. Simmons, of Lewis and Simons, 581 Fifth Ave., who arrived from England last week on the Lusitania, thinks business is reapproaching the normal both here and in London.

Mr. and Mrs. Arthur S. Vernay sailed on the Lusitania on Wednesday last.

In the window of the Bonaventure Galleries, 601 Fifth Ave., there is an attractive and interesting portrait by Sir Godfrey Kneller, of a John Churchill, Marquis of Blandford, 1686-1702, at the age of about 16. There is placed beside this picture an engraving of it by I. Smith.

It is reported that Knoedler & Co., have sold an important example of Bellini to Mr. Henry C. Frick. This picture, which is the most important picture by the great Venetian master ever imported, will still further enrich the already full and rich collection of Mr. Frick.

Mr. Charles S. Carstairs, of Knoedler & Co. is enjoying with Mr. Henry C. Frick and Mr. Horace Harding, Mr. Frick's broker, a holiday trip to Palm Beach.

YOUNGSTOWN.

A museum has been incorporated by a group of the foremost citizens as one of the permanent results of the recent exhibition of Ohio Painters shown here during the Convention of the Federation of Women's Clubs of Ohio. The collection was brought together by the Assistant Director of the Toledo Museum of Art as Chairman of the Art Committee of the State Federation.

During the progress of the exhibition a meeting was held in the galleries at which the preliminary steps were taken in the organizing of a Youngstown Museum of Art. Mr. Joseph G. Butler, Jr., President of the Youngstown Chamber of Commerce, presided. Mrs. George W. Stevens, the Assistant Director of the Toledo Museum of Art, outlined a plan of procedure and told the story of the birth and growth of the Toledo Museum. A sufficient number of members were secured at this first meeting to assure the permanency and success of the Youngstown museum. The following trustees were elected: J. G. Butler, Jr., Charles F. Owsley, James W. Porter, Jonathan Warner, John Stambaugh, Rev. Edward Mears, Wm. F. Maag, Jr., E. L. Ford, Mrs. Mellicent R. Wick, Dr. Ida Clark, Mrs. Sara O. Baker, Mrs. Caroline H. B. Wick, Mrs. Helen T. Meyer, Mrs. Grace J. Hitchcock and Mr. Robert Bentley.

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